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17. ABSTRACT (MAX. 250 WORDS) A method of teaching reading in the primary grades is presented. Skills of listening, speaking, writing, and reading are included. The language and thinking of the individual child, based upon his own experience, is the basis for all skill development. The pattern of instruction comprises the following sequence, although strict adherence to this order is not demanded of all students: initially, the child expresses his experience in such graphic forms as drawings or paintings; he next speaks to the teacher or other students about the experience which he has portrayed graphically; then he dictates his story about the picture to the teacher in his own words and the teacher writes down his words under the picture; the child begins to copy his own dictating from the teacher and gradually writes his own stories more independently; after he has written his own story in his own words, he reads his story to the class; gradually, commercially prepared books are introduced as reading material and the child understands that he can read what others have written to get ideas about which he might later speak or write.

Understanding of the alphabet, phonetic analysis, configuration analysis, structural analysis, and spelling skills are all introduced in the writing program first and later reinforced in the reading program. Control of vocabulary rests in the language of the individual child as he speaks, listens, writes, and reads rather than in prescribed formulas. In this approach the language arts are taught as an integrated program so that the development of skills in one area relates to and reinforces the development of the other language arts skills. A list of reference materials and audiovisual materials is included.

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Language Arts Series

# EXPERIENCE APPROACH TO LANGUAGE ARTS —an overview

Filmstrip Study Guide
Including Commentary and
Audio-Visual
and Library Materials

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DEPARTMENT OF EDUCATION · SAN DIEGO COUNTY
October 1964

ED002675

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## FOREWORD

In 1957 several elementary teachers in San Diego County working with staff members of the County Department of Education began to develop what they believed to be an improved way of teaching reading in the primary grades. This development was slow at first, involving only a few persons, but gradually included more teachers and curriculum personnel. The approach which evolved was first called the "creative writing approach" to the teaching of reading. Those individuals involved in this early development became convinced that they were moving in the right direction because of evidence obtained in observing students in classroom situations. Children were introduced to writing before they learned to read and utilized their own creative productions as their "basic" reading material. This freed them from the lock-step procedures of the graded basal reading series with its tightly controlled vocabulary and allowed them to progress in reading as rapidly as their personal vocabularies would permit.

Because there was intense interest in this approach and in the individualized method of reading instruction, a Reading Study Project was launched during the 1959-60 school year. This project involved sixty-seven teachers from eleven school districts who volunteered to teach one of the three following approaches to the teaching of reading: The Basic Method, the Individualized Method, and the Creative Writing Approach (now known as the Language Experience Approach). The project was exploratory and systematic comparison of the effectiveness of the language curricula was not attempted; however, standardized test evidence indicated that children seemed to do as well, if not better, in the Language Experience Approach than in the Individualized or Basic Approaches. The Reading Study Project is reported in a series of five Monographs, "Improving Reading Instruction," published by the Department of Education, San Diego County.

This sound filmstrip represents the first of a series being planned to illustrate effective instructional procedures in the Language Arts. Special acknowledgment should be given to Miss Wilhelmine Nielsen,

Principal, Garden School, Poway Unified School District, and William Kendrick, Curriculum Coordinator, Department of Education, San Diego County, for planning the filmstrip series and preparing this first effort. Dr. Kenneth Bowers, Administrative Assistant, Audio-Visual Section, Department of Education, San Diego County, consulted in the technical aspects of production.

CECIL D. HARDESTY
*Superintendent of Schools*
*Department of Education*
*San Diego County*

## INTRODUCTION

The Language Experience Approach involves the teaching of all the skills of listening, speaking, writing, and reading – not just those of reading in the language arts program. The language and thinking of the individual child, based upon his own experience, is the basis for all skill development. The pattern of instruction in this approach comprises the following sequence, although strict adherence to this order is not demanded of all students.

- Initially the child expresses his experience in some graphic form such as a drawing or a painting.
- He next tells his experience, which he has portrayed graphically, to the teacher or other children.
- He dictates his story about the picture to the teacher in his own words. The teacher writes down his words under the picture.
- The child begins to copy his own dictation from the teacher. Gradually he writes his own stories more independently, but still with help from the teacher.
- After he has written his own story in his own words, he reads his story. His written stories and those of other children in the class become the reading materials of the classroom.
- Gradually, commercially prepared books are introduced as reading material. The child understands that he can read what others have written to get ideas which he might later speak or write about.
- Understanding of the alphabet, phonetic analysis, configuration analysis, structural analysis, and spelling skills are all introduced in the writing program first and later reinforced in the reading program.

Control of vocabulary rests in the language of the individual child as he speaks, listens, writes, and reads rather than in prescribed formulas.

In this approach the language arts are taught as an integrated program so that the development of skills in one area is related to and reinforces the development of the other language arts skills.

## MATERIALS AVAILABLE FROM
## LIBRARY AND AUDIO-VISUAL SERVICES
## FOR SAN DIEGO COUNTY SCHOOL DISTRICTS
### Department of Education, San Diego County

**Reference Materials**

Teacher's guides using the language experience approach to reading instruction published by Department of Education, San Diego County:

Allen, R. Van, *At Home and School.* 1962.
Sample unit level one, number two.

—— *Beginning Writing Experiences.* 1962.
Level one, number one.

—— *Exploring Wildlife Around Us.* 1961.
Level two.

—— *Language-Experience Approach to Reading.* 1959.

—— *Language-Experiences in the Kindergarten.* 1962.

—— *Reading in the Kindergarten.* 1961.

Major addresses on the language experience approach to reading:

Allen, R. Van, "Initiating Reading Through Creative Writing," *Claremont College Reading Conference.* Twenty-second Yearbook, 1957.

—— "The Edge of Mystery," *Claremont College Reading Conference.* Twenty-third Yearbook, 1958.

—— "Concept Development of Young Children in Reading Instruction," *Claremont College Reading Conference.* Twenty-fourth Yearbook, 1959.

—— "The Language-Experience Approach to Reading," *Claremont College Reading Conference.* Twenty-fifth Yearbook, 1961.

—— "Three Approaches to Teaching Reading," *International Reading Association Proceedings.* Scholastic Magazines, 1962.

—— "Hitching Posts for Reading Instruction in the Space Age," *Claremont College Reading Conference.* Twenty-seventh Yearbook, 1963.

Allen, R. Van, "More Ways Than One," Albert J. Harris, ed. *Readings on Reading Instruction.* David McKay Company, 1963.

Anne Arundel County, Annapolis, Maryland, Public Schools, *Written Communication in the Elementary School.* Tentative. 1963.

Integrates written communications with the total language arts program. Describes methods to use in teaching children to write poetry, stories, plays, letters, and reports at various grade levels.

Applegate, Mauree, *Easy in English; An Imaginative Approach to the Teaching of the Language Arts.* Harper and Row, 1960.

A gold mine of ideas for any teacher concerned with creativity, especially in the language arts.

—— *Helping Children Write; Thinking Together About Children's Creative Writing.* Harper and Row, 1954.

One of the most helpful and practical books on encouragement and development of creative writing with many examples cited.

—— *Winged Writing.* Harper and Row, 1961.

Imaginative poems and stories of school children from grades four through eight stimulated by a teacher of creative writing on the Wisconsin School of the Air radio program.

Arnstein, Flora, *Adventure Into Poetry.* Stanford University Press, 1951.

A master teacher describes fully her accomplishment in bringing out the creativity and artistry in young children.

—— *Poetry in the Elementary Classroom.* Appleton-Century-Crofts, 1962.

Shows how teachers may work creatively with the individual child or with children in small groups and in large classes to develop potential for language facility.

Ashton-Warner, Sylvia, *Teacher.* Simon and Schuster, 1963.

The author describes in detail her "organic" method of teaching, calling on child's own resources and using his interests as the basis for reading. Much like Van Allen's approach.

Association for Childhood Education International, *When Children Write.* 1955.

A pamphlet illustrating teacher practices.

Berry, Althea, "Developing Ongoing Interest in Reading," *International Reading Association, Conference Proceedings.* Vol. 2, 1957.

Subtitle: "In the Primary Grades Through Locally-Prepared Materials."

Boyer, Alta, "Reading and Creative Writing in a First Grade Classroom," *Claremont College Reading Conference.* Twenty-fourth Yearbook, 1959.

Describes process used specifically.

Brogan, Peggy, and Fox, L. K., *Helping Children Read.* Holt, Rinehart and Winston, 1961.

Chapter 6, "Gearing Children's Choice Toward Learning the Skills," and Chapter 8, "A Closer Look at Children as Authors in a Planned Situation," are helpful.

Burrow, Alvina T., *Teaching Children in the Middle Grades.* D. C. Heath, 1952.

Chapter 9, "Fostering the Language Arts," and Chapter 10, "Individualizing the Teaching of Reading," are useful at this grade level.

Burrow, Alvina T., and others, *They All Want to Write.* Prentice-Hall, 1952.

Records the steps teachers have actually followed in fostering creative writing with resulting works of children. Two types of writing are discussed, the personal and the practical.

Burton, William H., and others, *Reading in Child Development.* Bobbs-Merrill, 1956.

First two chapters on definition and the nature and development of meaning are pertinent.

Calaveras County, California, Superintendent of Schools, *Individual Experience Reading Program of Calaveras County.* 1961.

Inspired by the San Diego County program, "The Language-Experience Approach to Reading Instruction." Describes the first year of development in the program with attacks on specific problems and results. Principle, procedures, and evaluation included.

Conference on Reading, University of Chicago, *Reading and the Language Arts,* comp. and ed. by H. Alan Robinson. 1963.

Introductory chapters on language and language growth are useful.

Crosby, Muriel, *Teaching Children to Read.* National Council of Teachers of English, 1960.

Two sections of this small pamphlet, "Getting Underway in Reading" and "Experience and the Reading Process," are significant in developing meaning in reading.

Darrow, Helen F., and Allen, R. Van, *Independent Activities for Creative Learning.* Teachers College, Columbia University, 1961.

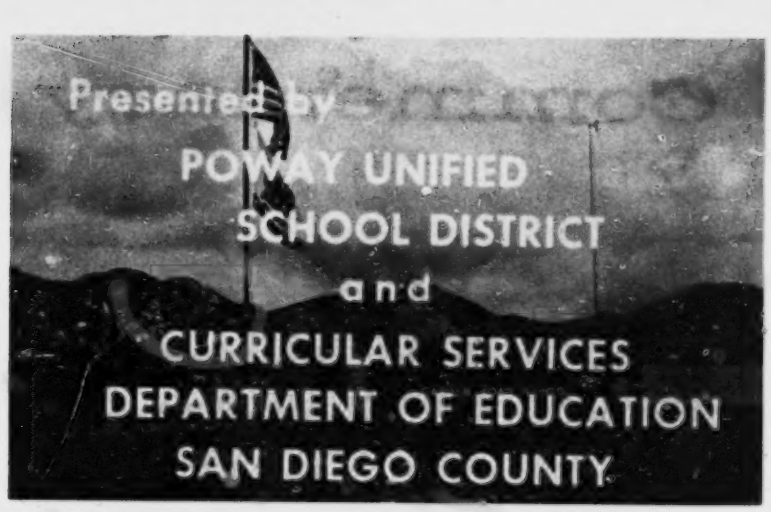
Suggestions for encouraging creative self-expression, many related to language and reading development.

Elkins, Deborah, *Reading Improvement in the Junior High School.* Bureau of Publications, Teachers College, Columbia University, 1963.

Classroom procedures given for writing to improve reading, getting to know children, and their motivations to learn.

# Commentary

LANGUAGE
EXPERIENCE
APPROACH
—an overview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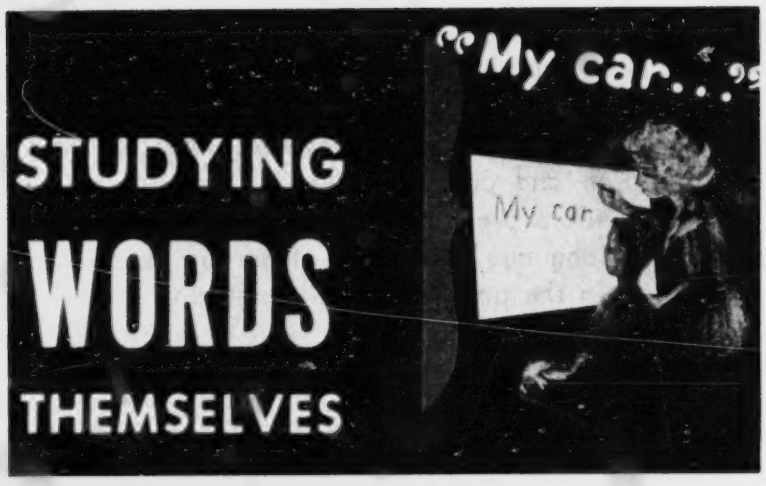
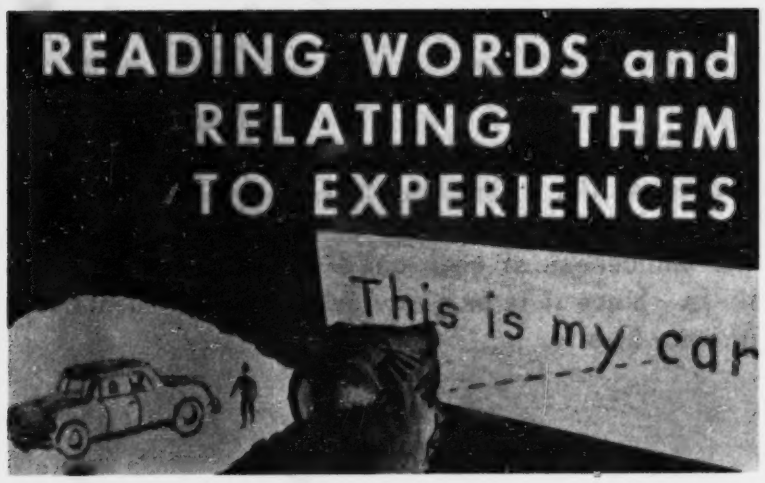
FROM EXPERIENCES
TO WORDS
THAT EXPRESS THEM

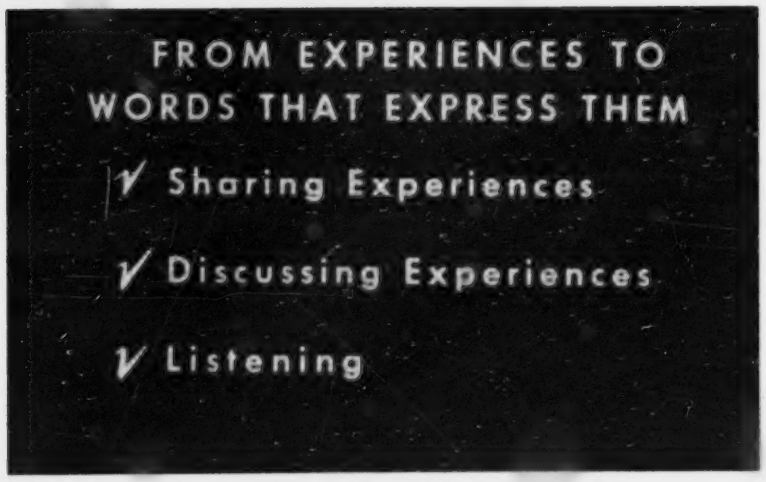
The Language Experience Approach recognizes in daily practice that learning is based upon the experience of the learner. It is founded upon the understandings which each child gains as he lives and learns with other children and adults. Many of these understandings are gained during a child's preschool years so that he enters school possessing a unique language with many ideas and experiences to share. Just put yourself in the place of a child entering school for the first time. How would you feel? Wouldn't you be excited? The teacher must find ways to capture this excitement and use this precious uniqueness the child brings.

Much has been said and written and debated about teaching the communication skills. This filmstrip has been prepared in the hope that it will focus attention upon an approach which is designed to utilize the uniqueness of each child in the development of communication skills. Since it is an overview of many elements, each will be dealt with very briefly.

The Language Experience Approach is comprised of many elements encompassing listening, speaking, writing, and reading. There are three major experiences in this communication process. First, converting experiences to words.


"My car..."
STUDYING
WORDS
THEMSELVES
My car


READING WORDS and
RELATING THEM
TO EXPERIENCES
This is my car


FROM EXPERIENCES TO
WORDS THAT EXPRESS THEM
✓ Sharing Experiences
✓ Discussing Experiences
✓ Listening

The second aspect of communication is the study of the actual words.

A third essential in communication is to recognize words and associate them with experiences.

Let's take a closer look at these three elements of the communication process. We have said that one of the elements is learning to translate from experiences to words that express them. This includes sharing experiences, discussing experiences, listening.

. . . and

- ✓ Telling Stories and Giving Reports
- ✓ Dictating and Summarizing
- ✓ Making and Reading Books
- ✓ Writing Independently

Telling stories and giving reports, dictating and summarizing, making and reading books, writing independently.

Sharing experiences. Through the experiences children have during their preschool years, they acquire a vocabulary meaningful to them. When expressing themselves in conversation, they select those words that have meaning to them. It makes sense then to start this writing-reading process with the words children understand. In general, there are three ways in which we share experiences with each other: through conversation, through pictures, and through writing. A kindergarten child may need some concrete object to talk about. This is why we encourage children to bring animals and toys to school. Sharing experiences orally helps both child and teacher. The child becomes better able to express his ideas and add words to his vocabulary. The teacher becomes acquainted with the child's understanding vocabulary.

Next the child expresses ideas through pictures. Sharon had something to say and was able to communicate her idea through a painting.

After expressing ideas through conversation and pictures, a child is ready for written expression. In the initial stages, this takes the form of dictation. A child may talk about an experience, paint a picture which describes it, and then dictate his story to the teacher, observing her in the act of writing what he has said. Some children have so much to say that it is necessary for the teacher to help them summarize and get the most important ideas into a few sentences.

Discussing experiences. We progress from the one-way communication of sharing to the two-way interaction of discussing experiences. David is reading his story, adding information and answering questions from the group. In this process the group becomes actively involved rather than merely passively listening.

The interaction of discussing becomes more refined with older students as they discuss a topic or examine a written document. These students are discussing the content and format of individual research projects.

Listening. As the child learns to contribute to a discussion, he develops the skill of listening and relating what he hears to his own past experience. It is obvious from the expression on these little faces that they are responding to what they hear. As the teacher reads an interesting story in a dramatic way, the children become active listeners.

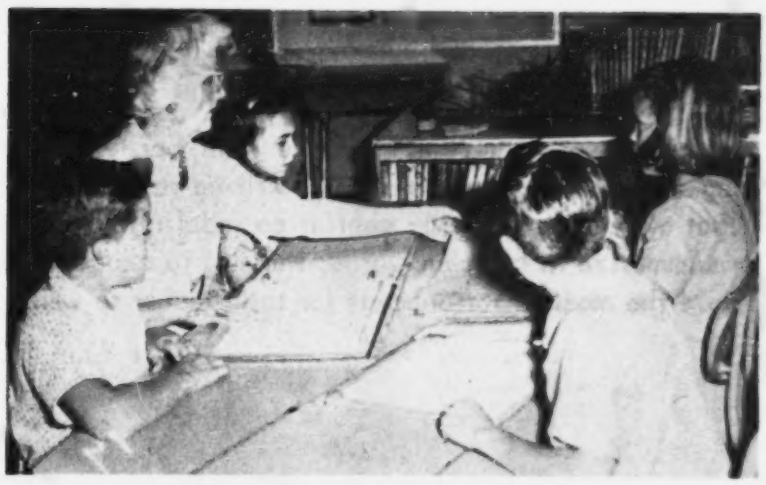
At the listening center, the children can enter another world where head sets eliminate all outside distractions. Commercially prepared records and tapes are available or the teacher may prefer to prepare her own tapes to meet the specific needs of the children.

Telling stories and giving reports. Telling stories involves more than just sharing a personal experience. Using her doll as a prop, Bonnie is creating a spontaneous story about a princess and a frog. This activity helps children organize their thoughts into a sequence and leads to the time when they will be writing a story with a plot.

Dan has done research, written a report, illustrated his subject with a diorama, and is giving the report to the class.

Dictating and summarizing. As we said earlier, dictating and summarizing are the beginnings of the writing-reading process. We all know that a five-year-old may chatter on indefinitely so the teacher helps him summarize in his own words, that is, to choose from all that might be said the most important part for the teacher to write.

It is important that the child observe the teacher writing his story in its final form. Through observation he discovers many things – he sees how letters are formed, he begins to see that every time he says a certain word the teacher uses the same letter symbols, he sees that words are separated by spaces, he learns that the things he says today can be recorded and will be there in the future for others to read and enjoy. Most important, he gains the feeling that his ideas are worth preserving.



run
ride
I like to

A very exciting way to take dictation is with a typewriter. The child discovers that the words she says appear on paper in the same form as in a printed book.

The skill of summarizing is pursued more seriously with older students. In research projects students gather a great deal of information. Then it is necessary to summarize to decide on the most important points to include in a written report. Here we see a group of fifth grade students discussing their manuscripts, in some cases summarizing, in other cases elaborating where material was not covered adequately.

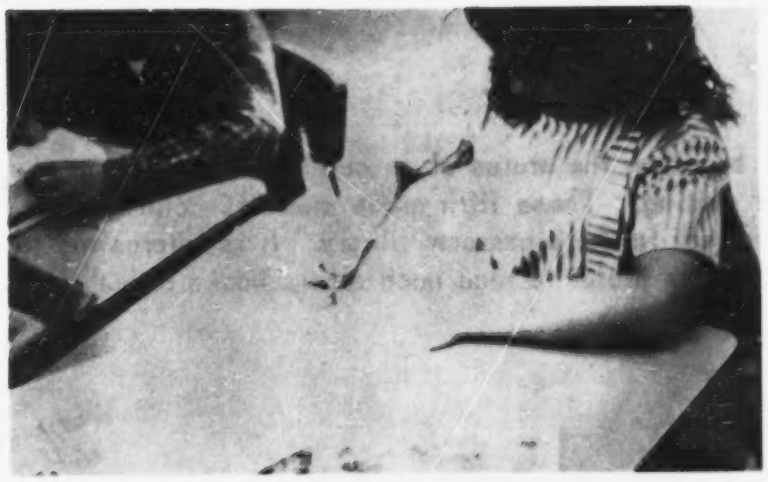
Making and reading books. When children feel that their ideas have value and are worth recording, they enjoy writing. Discouragement comes when a child feels he is being asked to write for the sake of writing. Therefore, it is important that the teacher make him feel that what he has written will have future use. To bridge the span between dictation and independent writing, model sentences may be utilized. David is copying the model sentence "I like to" and adding his own ending.

CIRCUS TIME

Illustrations assist in the writing-reading process. Barbara wrote a story about a marvelous horse named Thunder. The teacher typed it; Barbara illustrated it. Later it will be bound into a book and become part of the classroom library.

To be given the status of an author provides tremendous motivation for writing. These fifth grade students contribute at least one book a month to the classroom library. It is interesting to note that many students prefer to read each others books rather than published material.

Reading is done in different situations with a variety of materials. Since it is impossible to write without reading, considerable reading takes place as the child writes his own book. Printed books are vital to a complete, balanced program. Students read individually with the teacher and with each other in groups. In a well-rounded reading program, there must be adequate provision for a girl such as Kris to read for pleasure.



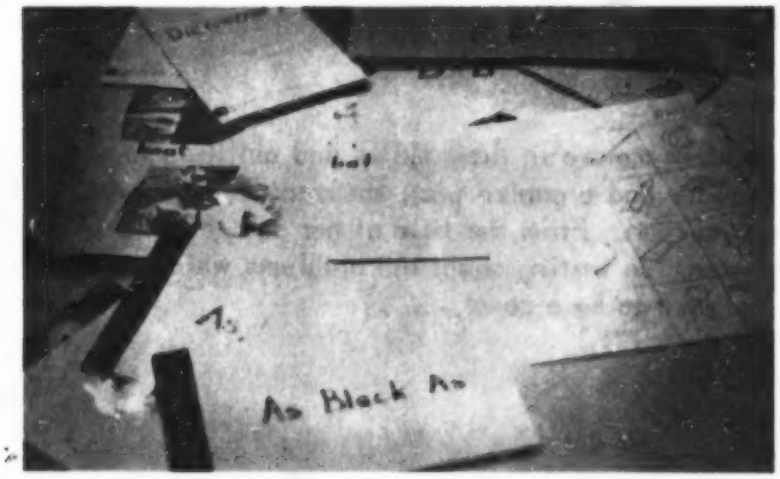
STUDYING WORDS THEMSELVES

- ✓ Developing Word Recognition Skills
- ✓ Developing Basic Sight Vocabulary
- ✓ Expanding Vocabulary
- ✓ Studying Words

Writing independently. When children feel good about themselves and feel that their ideas are worth recording, they move quickly toward becoming independent writers. Joyce is preparing her story in chart form. To enable her to become more independent, the school district has prepared a dictionary consisting of the words children use most often. Like other children, Joyce has added many of her own words to her dictionary. Of course there are times when she needs a teacher's assistance in spelling a word she just can't find anywhere else but she has the feeling of independence. The teacher becomes a resource, not a person who tells her what to do and say.

As children mature in their skills and abilities to work independently, to create and organize plot, they enjoy writing books for their classmates to read. From the title of her story, one can be sure that Carol had great fun writing about the problems which confronted a calf who did not want to be a cow.

Studying words offers opportunities for varied experiences such as developing word recognition skills, developing basic sight vocabulary, expanding vocabulary.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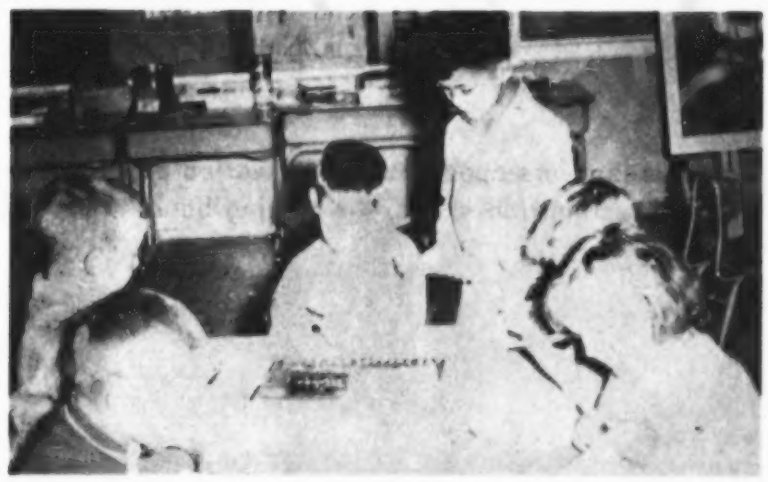
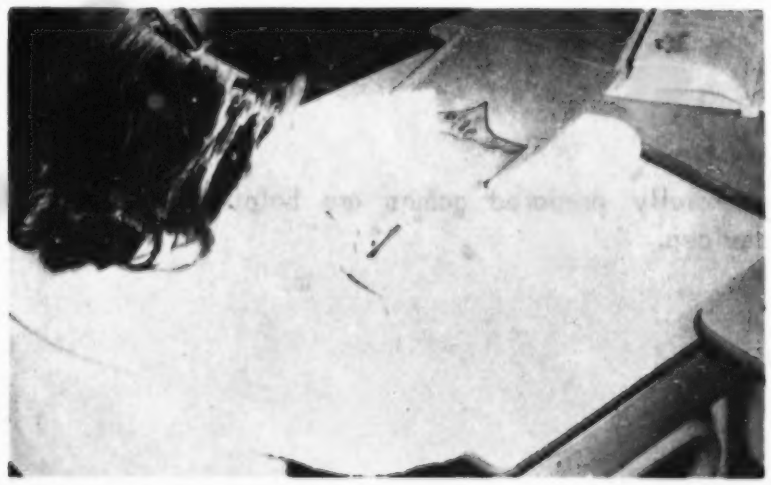


Developing word recognition skills. We have seen how word recognition skills are learned initially through the dictation process. A child recognizes that every time he says a word that starts with a certain sound the teacher uses the same symbol. This is a natural and logical way to introduce the sound-symbol relationship. After a child has said the word and formed the sounds that constitute that word, the teacher, and later he, chooses symbols that best represent those sounds.

The numerous word recognition skills may be presented to children in a variety of ways through teacher-made and student-made materials. Since the most effective learning takes place when the children are actively involved, most of the material should be student made.

Commercially prepared games are helpful as testing and reinforcing devices.

Sea Life Words



Developing basic sight vocabulary. To help students become independent writers and readers, the words of high frequency should become an automatic part of their reading and spelling vocabulary. Lists of high frequency words are used in charts, games, and dictionaries, and repeatedly in writing so that students become well acquainted with these words.

Expanding vocabulary. Our language has some wonderful, expressive words which children should feel free to use. They should never be reluctant to use a word simply because they aren't sure how to spell it; that can be learned later. After all, if the thing we have to say is important, then the author has the privilege and responsibility of choosing the words which best express his ideas. These second grade children prepared a list of words from their science unit. Similar lists can be prepared for social studies, holidays, and seasons. Through this means, children's vocabularies are expanded.

There is no finer way to expand children's vocabularies than through reading to them. Carefully chosen materials expose children to a variety of words and ideas. While reading a number of stories on a topic, in this case the circus, teacher and students prepared a list of words for the writing handbooks. These words are placed on the chalkboard and students then copy them into their writing handbooks. Annette refers to this list as she writes her own circus book.

READING WORDS AND
RELATING THEM TO EXPERIENCES

- ✓ Improving Style and Form
- ✓ Using a Variety of Resources
- ✓ Reading a Variety of Symbols
- ✓ Comprehending
- ✓ Reading Critically

Studying words. Games are a pleasant way of studying words. Bobby is checking with some classmates to see how much they know about these words.

With the guidance of the teacher and using the dictionary, these fifth grade children are examining syllables. Do you accent the first or third syllable?

Reading words and relating them to experiences involves a variety of meaningful activities. These are improving style and form, using a variety of resources, reading a variety of symbols, comprehending, reading critically.

BOOK

Improving style and form. Style and form in writing improve as children become more aware of correctness. The teacher raises this level of awareness through a variety of means. In this case, the teacher and her students work together preparing a chart, listing items which they will be conscious of as they write or rewrite their stories.

Seminars get children actively involved in analyzing style and form. These second grade children are evaluating a classmate's writing, making suggestions for improvement, pointing out correct usage, and describing how the author developed an interesting story. When evaluation comes from the students, there is more active participation and more desirable results than if the teacher does it all herself.

In any seminar it is crucial for students to approach the evaluation of their work with the attitude of helping. A child's self-confidence can be destroyed if the proper attitude is not maintained. A writer should feel free to use any word to express a desirable idea, knowing that during the seminar someone will help him reach the point of correctness. It is obvious that as students help each other, they become more aware of correctness themselves.

Older children contribute on a more mature level during a seminar. They may meet in small groups or as a class. With older students, a seminar is devoted to a specific topic. The teacher will review students' writings, determine a common error, and call a seminar to discuss that topic. This group of fifth grade students is discussing the use of the comma.

Samples of students' work which represent correct and incorrect usage are projected on the screen and analyzed by the students. During the discussion rules for correct usage are debated, determined, and listed on the chalkboard. If a difference of opinion occurs, the language text is consulted. Following the seminar, a chapter on the use of commas is added to the student's writing handbook. The handbook then becomes a reference for students to use as they write and edit their work.

Another effective means of raising students' level of awareness is by using student editors. The teacher may assign partners or children may choose their own editors. These two fourth grade girls are reading, evaluating, and looking for ways to improve the style and form of their writing.

SPACE SCIENCE

Students cannot be expected to improve style unless they are exposed to and made aware of different styles. An effective means for accomplishing this is by reading to students. The teacher selects books that represent various styles. An adventure story by Mark Twain, a biography by Carl Sandburg, a poem by Robert Louis Stevenson. The teacher must do more than just read; she must read with enthusiasm and dramatic tone, drawing attention to the unique style of each author.

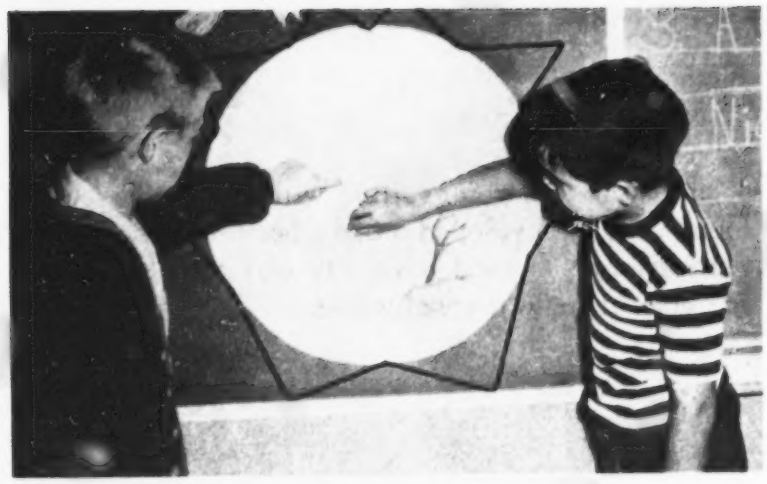
Using a variety of resources. It is important for students to understand and appreciate the fact that information is found in many places. Suzie is getting information from the objects on the science table. Children should feel responsible for forming their own ideas and feeling that their ideas have value. Suzie is getting information by firsthand observation. It is up to her to decide what to say or write about this sea life.

The listening center also provides a source of information. This group of third grade students is listening to a record from the science kit. They will include this information in a research project.

David and Michael are consulting with the teacher about information they found in the encyclopedia and other reference books. Students should be encouraged to read a variety of reference books and then compare and draw their own conclusions.

Films and filmstrips provide children with excellent sources of information. These boys are using a group viewer to get material for a story entitled *The Biography of a Lump of Coal.*

Reading a variety of symbols. Perhaps we should start by asking: What is reading? When does the child begin to read? If reading is interpreting or gaining information from something, then a baby starts reading shortly after he opens his eyes for the first time. He reads the expression on his mother's face, he reads the difference between night and day, later he reads pictures. By the expressions on the faces of these kindergarten children, we can see that they are getting information from pictures.



These first grade children have read the weather and are recording their findings. The daily calendar also involves the reading process.

Janice is checking the skill of her friends to see how well they can read time.

These fourth grade children are reading the symbols on the map and the globe. Where is Zanzibar anyway?

Comprehension. One way of checking students' comprehension is through the individual reading conference. As the teacher works with each child individually, she checks his comprehension of the content he has read and his knowledge and application of the skills necessary for successful reading.

Reading critically. What is a mature reader? Is it one who can repeat back what the author said or is it one who can evaluate or be critical of what is read? In our opinion, the objective is to develop children who react to what they read. First, of course, they must comprehend what the author said, then they should see the author as another person with whom they can discuss the topic.

During the individual reading conference the teacher is helping Linda reach this point of critical reading by asking her such questions as: Why did the author say that? What experiences may he have had before writing that? Do you agree with him? If through the writing portion of the language program the child has gained the feeling that she is an author who has ideas worth recording, then she can progress naturally to the point of reacting to what other authors have said.

| | |
|---|---|
| Direction and Narration | Wilhelmine Nielsen |
| | William Kendrick |
| Production | Kenneth Bowers |
| Photography | Bruce Barton |
| Art | William Emmons |

This reacting with the author does not just take place under the supervision of the teacher. Dannie has become so involved in reading that he does not even realize that the rest of the class has gone out to recess. Perhaps he has discovered that a book is a wonderful friend, always available to entertain and inform, one with whom he can agree or disagree.

This filmstrip is the first in a series devoted to describing the Language Experience Approach. Others will deal in depth with specific elements. We hope that this filmstrip will stimulate the viewer to continue looking for better ways to utilize the uniqueness of the individual child.

Direction and
Narration. . . . . Wilhelmine Nielsen
William Kendrick

Production. . . . . Kenneth Bowers

Photography . . . . . Bruce Barton

Art. . . . . .William Emmons

Fresno, California, Unified School District, *Creative Writing; Grades 1-6.* 1960.

Fresno teachers outline their philosophy, offer suggestions for encouraging free expression, techniques of evaluation, and a bibliography.

Gans, Roma, *Common Sense in Teaching Reading, A Practical Guide.* Bobbs-Merrill, 1963.

Chapters 2-6 discuss and enlarge upon beginning reading and its relationships to writing. Illustrative cases included.

——*Guiding Children's Reading Through Experiences.* Teachers College, Columbia University, 1941.

Chapter II, "Guiding Reading Readiness and Beginning Reading," describes a language experience approach to reading.

Hoihjelle, Anne L., "Social Climate and Personality Traits of Able Teachers in Relation to Reading Instruction," *Claremont College Reading Conference.* Twenty-sixth Yearbook, 1962.

A part of the Department of Education, San Diego County, Reading Study Project.

Koehring, Dorothy M., *Getting Ready to Read.* Iowa State Teachers College, 1952.

A practical bulletin describing situations which prepare children for reading and understanding what reading really means to them. Chapter III, "An Introduction to Reading Through Written Messages."

Lane, Boyd, and others, "Action Research in Reading," *Claremont College Reading Conference.* Twenty-fifth Yearbook, 1961.

Lee, Doris M., and Allen, R. V., *Learning to Read Through Experience.* Appleton-Century-Crofts, 1963.

The authors have described a plan for developing reading ability as an integral part of the development of all the communication skills.

Long Beach, California, Unified School District, *Creative Writing.* Kindergarten through Grade Six. 1961.

A teachers' guide to help them encourage children to write creatively, to see their role in guiding them, and to increase their understanding of what to expect from children.

Maury School, Richmond, Virginia, *Teaching Reading in the Elementary School.* Progressive Education Association, 1941.

Brief pamphlet describing actual procedures together with major considerations which led to them in this reading program based on personal experience.

New York City, New York, Board of Education, *Developing Children's Power of Self-Expression Through Writing.* 1953.

Helps teachers understand the purpose and importance of encouraging children in creative written expression and provides techniques and procedures useful in early writing activities.

—— *Sequential Levels of Reading Growth in the Elementary School.* Experimental ed. 1963.

Useful checklists for evaluating and diagnosing reading growth.

Rowland Union School District, La Puente, California, *The Language Arts Approach to Reading.* 1962.

Planning, organization, and procedures are outlined, accompanied by collected articles by Dr. R. Van Allen.

San Diego County, California, Superintendent of Schools, *A Handbook of Independent Activities to Promote Creativity in Children.* 1959.

R. Van Allen and Helen Fisher Darrow were consultants for this project which offers rich source of ideas for stimulating reading.

—— *Improving Reading Instruction.* 1961.

Monograph 1 – Report of the Reading Study Project
Monograph 2 – Description of Three Approaches to the Teaching of Reading
Monograph 3 – Teacher Inventory of Approaches to the Teaching of Reading
Monograph 4 – An Inventory of Reading Attitude

—— *Moving into Reading.* 1958.

A brief illustrated booklet to help teachers get children ready for book reading.

Shane, Harold G., and others, *Beginning Language Arts Instruction with Children.* Charles E. Merrill, 1961.

A pamphlet suggesting activities that help to build language usage power and pave the way for skill in written expression.

Strickland, Ruth G., *The Language of Elementary School Children: Its Relationship to the Language of Reading Textbooks and the Quality of Reading of Selected Children.* Indiana University School of Education, 1962.

Report of a project of USOE with direct implications for those using the language experience approach to reading.

U.S. Office of Education, *Research in Reading at the Primary Level,* an annotated bibliography by Doris V. Gunderson. Bulletin 1963, No. 42.

—— *Research in Reading for the Middle Grades,* an annotated bibliography by Warren G. Cutts. Bulletin 1963, No. 31.

—— *Research in Reading Readiness,* by Doris V. Gunderson. Bulletin 1964, No. 8.

—— *Teaching Young Children to Read,* Warren G. Cutts, ed. Bulletin 1964, No. 19.

Virginia State Board of Education, *Children's Written Composition.* Grades One through Seven. 1961.

Offers in outline form some practical suggestions to teachers.

Zirbes, Laura, *Guidelines to Developmental Teaching.* Teaching Aids Laboratory, Ohio State University, 1961.

A booklet for use in the education of elementary teachers which inspires creativity in both teacher and child.

—— *Spurs to Creative Teaching.* G. P. Putnam's Sons, 1959.

Chapter 7 relates directly to the reading experience, but this whole book is too good to miss.

Pertinent Periodicals

*Childhood Education.* Association for Childhood Education International. Published monthly September through May.

The April 1963, issue devoted to "Intelligence and Creativeness" is especially stimulating.

*Elementary English.* National Council of Teachers of English. Published monthly October through May.

*The Reading Teacher.* International Reading Association. Published six times a year.

## Audio-Visual Materials

| Sound Filmstrips | Type | Length | Grade Level | Catalog Number |
|---|---|---|---|---|
| THE BEACH | Color | 28 fr | PI | FSR 101 |
| THE CITY | Color | 28 fr | PI | FSR 102 |
| LEARNING TO LOOK | Color | 197 fr | IJ | FSR 29 |
| LET'S FLY | Color | 28 fr | PI | FSR 103 |
| WIND AND RAIN | Color | 28 fr | PI | FSR 104 |
| **Filmstrips** | | | | |
| APOLLO AND PHAETON | Color | 43 fr | IJH | FS 3055 |
| ATALANTA'S RACE | Color | 36 fr | IJH | FS 3058 |
| CAN YOU TELL WHY? | Color | 32 fr | IJ | FS 2955 |
| CIRCUS BABY | Color | 35 fr | PI | FS 354 |
| GEORGE WASHINGTON CARVER | Color | 67 fr | IJ | FS 1564 |
| GEORGIE | B & W | 37 fr | PI | FS 399 |
| HERCULES | Color | 52 fr | PI | FS 411 |
| HISTORIC PLACES | Color | 35 fr | IJ | FS 2953 |
| LENTIL | Color | 41 fr | PI | FS 439 |
| LITTLE RED LIGHTHOUSE | Color | 40 fr | PI | FS 440 |
| LOUISA M. ALCOTT | Color | 26 fr | I | FS 1922 |
| MARK TWAIN | Color | 26 fr | I | FS 1969 |
| MIKE MULLIGAN AND HIS STEAM SHOVEL | Color | 59 fr | PI | FS 454 |
| NAME THE PICTURE | Color | 32 fr | IJ | FS 2957 |
| PAUL BUNYAN | Color | 38 fr | I | FS 2142 |
| PAUL BUNYAN | Color | 50 fr | I | FS 2143 |
| RED CARPET | Color | 56 fr | PI | FS 517 |
| SELECT THE BEST TITLE | Color | 29 fr | IJ | FS 2958 |
| SELECT THE RIGHT WORDS | Color | 35 fr | IJ | FS 2950 |

| Filmstrips (Cont'd) | Type | Length | Grade Level | Catalog Number |
|---|---|---|---|---|
| STORY-BOOK PEOPLE | Color | 35 fr | IJ | FS 2952 |
| WASHINGTON IRVING | Color | 26 fr | I | FS 2616 |
| WORD MEANINGS CHANGE | Color | 40 fr | IJ | FS 2749 |
| WORDS AND THEIR BACKGROUND | Color | 50 fr | I | FS 2595 |
| WORDS DERIVED FROM LATIN AND GREEK | Color | 46 fr | IJ | FS 2688 |
| WORDS DERIVED FROM OTHER LANGUAGES | Color | 47 fr | IJ | FS 2689 |

Motion Pictures

| | | | | |
|---|---|---|---|---|
| ADVENTURE OF A BABY FOX | B & W | 13 min | PI | MP 5499 |
| AMAZON FAMILY | Color | 18 min | IJ | MP 5533 |
| THE ANT AND THE DOVE | Color | 8 min | PI | MP 1938 |
| AUTUMN PASTORALE | Color | 10 min | PI | MP 1083 |
| COUNTRY MOUSE AND THE CITY MOUSE | Color | 8 min | PI | MP 1937 |
| FISHING ON THE COAST OF JAPAN | Color | 14 min | I | MP 6387 |
| GEORGIE | Color | 6 min | PI | MP 1924 |
| GRAND CANYON - CLOUDBURST | Color | 6 min | IJ | MP 2114 |
| GRAND CANYON - ON THE TRAIL | Color | 7 min | IJ | MP 2113 |
| GRAND CANYON - PAINTED DESERT AND SUNRISE | Color | 10 min | IJ | MP 2112 |
| GRAND CANYON - SUNSET AND FINALE | Color | 7 min | IJ | MP 2115 |
| HUNTER AND THE FOREST: A STORY WITHOUT WORDS | B & W | 8 min | PIJH | MP 1709 |
| LEGEND OF JOHNNY APPLESEED | Color | 20 min | I | MP 6307 |
| LET'S READ POETRY | Color | 10 min | IJ | MP 1913 |
| LET'S WRITE A STORY | Color | 11 min | PI | MP 1029 |
| LITTLE RED LIGHTHOUSE | Color | 10 min | PI | MP 1926 |

| Motion Pictures (Cont'd) | Type | Length | Grade Level | Catalog Number |
|---|---|---|---|---|
| MADELINE | Color | 7 min | PI | MP 1927 |
| MIKE MULLIGAN AND HIS STEAM SHOVEL | Color | 10 min | PI | MP 1928 |
| NIOK | Color | 29 min | PI | MP 6367 |
| THE NORTH WIND AND THE SUN | Color | 8 min | PI | MP 1941 |
| POETRY FOR ME | Color | 15 min | PIJ | MP 5257 |
| READING, THE LANGUAGE EXPERIENCE APPROACH | B & W | 18 min | T | MP 510 |
| SIMPLE HAND PUPPETS | Color | 18 min | PI | MP 6421 |
| SPRING COMES AGAIN | Color | 10 min | IJ | MP 1144 |
| STORY OF A BOOK | Color | 11 min | PI | MP 1016 |
| TOM THUMB IN KING ARTHUR'S COURT | Color | 19 min | PI | MP 6454 |
| WE DISCOVER THE DICTIONARY | Color | 11 min | IJ | MP 1207 |
| WHO MAKES WORDS | B & W | 10 min | IJ | MP 1256 |
| **Tape Recordings** | | | | |
| ADVENTURE NORTH | 7½ ips | 15 min | IJ | T 1935 |
| BAYOU SUZETTE | 7½ ips | 15 min | I | T 1939 |
| BIRTHDAY PARTY | 7½ ips | 15 min | I | T 1801 |
| BLUE WILLOW | 7½ ips | 30 min | I | T 1125 |
| BOY KNIGHT OF RHIEMS | 7½ ips | 12 min | IJ | T 1969 |
| BURRO'S MONEYBAG | 7½ ips | 30 min | I | T 1129 |
| BY WAGON AND FLATBOAT | 7½ ips | 12 min | IJ | T 1970 |
| CAT WHO WENT TO HEAVEN | 7½ ips | 30 min | I | T 1115 |
| CHESTER'S AUTOMATIC CAT | 7½ ips | 15 min | I | T 1455 |
| COPPER TOED BOOTS | 7½ ips | 15 min | I | T 1938 |
| COURAGE OVER THE ANDES | 7½ ips | 12 min | IJ | T 1971 |
| DOLLAR FOR LUCK | 7½ ips | 30 min | I | T 1136 |
| DOWNRIGHT DENCEY | 7½ ips | 15 min | I | T 1940 |

| Tape Recordings (Cont'd) | Type | Length | Grade Level | Catalog Number |
|---|---|---|---|---|
| EAST OF THE SUN AND WEST OF THE MOON | 7½ ips | 15 min | I | T 1370 |
| FALCON FLY BACK | 7½ ips | 12 min | IJ | T 1972 |
| GOLDEN HORSESHOE | 7½ ips | 12 min | IJ | T 1793 |
| HENRY WADSWORTH LONGFELLOW | 7½ ips | 30 min | IJ | T 64 |
| HIDDEN TREASURE OF GLASTON | 7½ ips | 12 min | I | T 1974 |
| JAMES FENIMORE COOPER | 7½ ips | 30 min | IJ | T 60 |
| MADELINE TAKES COMMAND | 7½ ips | 12 min | IJ | T 1975 |
| THE MAP SPEAKS | 7½ ips | 30 min | IJ | T 26 |
| MAYFLOWER BOY | 7½ ips | 12 min | IJ | T 1976 |
| MIDDLE BUTTON | 7½ ips | 15 min | IJ | T 1946 |
| MISS HICKORY | 7½ ips | 15 min | PI | T 1942 |
| MOCHA THE DJUKA | 7½ ips | 15 min | I | T 1944 |
| ON TO OREGON | 7½ ips | 12 min | IJ | T 1977 |
| RALPH WALDO EMERSON | 7½ ips | 30 min | IJ | T 62 |
| RICHARD BROWN AND THE DRAGON | 7½ ips | 30 min | I | T 1177 |
| ROBIN ON THE MOUNTAIN | 7½ ips | 15 min | I | T 1936 |
| STRAWBERRY GIRL | 7½ ips | 15 min | I | T 1941 |
| TRAP LINES NORTH | 7½ ips | 15 min | I | T 1943 |
| TURNIPSEED JONES | 7½ ips | 30 min | I | T 1199 |
| VULPES, THE RED FOX | 7½ ips | 30 min | I | T 1117 |
| WASHINGTON IRVING | 7½ ips | 30 min | IJ | T 57 |
| WILD BILL HICKOK | 7½ ips | 30 min | I | T 1202 |
| YOUNG MAC OF FORT VANCOUVER | 7½ ips | 15 min | IJ | T 1947 |